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ABSTRACT

Three short articles about music braille are presented for braille transcribers and teachers of the visually handicapped. The first article discusses new rules and signs added to the braille music code with the publication of the 1980 American Addendum. Examples illustrate key signatures, time signatures, accumulating arpeggio, doubling, and chant notation. The second article provides a braille music quiz and provides answers and correct examples. The final article discusses the transcription of French songs and includes brief sections about format, mute syllables, elided syllables, accented letters, and two-language songs. (LH)

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MUSIC BRAILLE

New Rules and Signs
Georgia Griffith, Chairman

Several new rules and signs were added to the braille music code with the publication of the *1980 American Addendum*. Some of these are listed and explained in the following paragraphs.

Key Signatures

Unusual key signatures are often found in modern music. Paragraph 24a presents the rules for writing these signatures. The first example below illustrates the method of writing and an unusual key signature for an instrumental score. The second illustration is for a piano composition.

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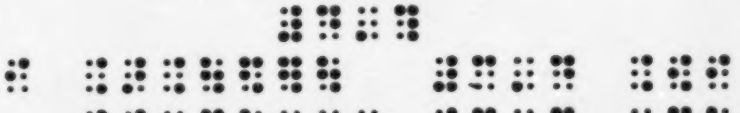
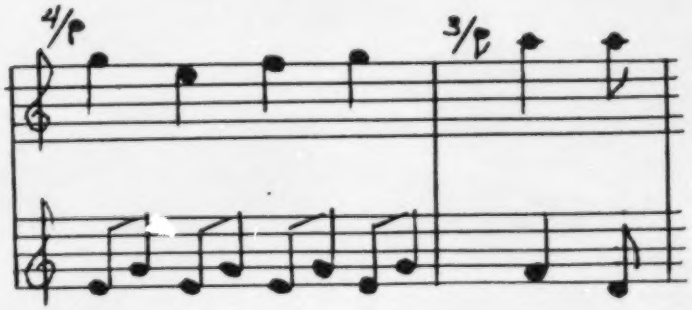
Time Signatures

Time signatures which contain note values are written as shown in the following example.





The Accumulating Arpeggio

A chord tie signals the end of an accumulating arpeggio. In the first example below the arpeggio is tied to the resulting chord. In the second example the chord is not tied.

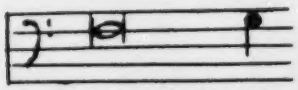
Doubling

The trill sign is the newest addition to the list of signs that may be doubled. If four or more notes in succession are ornamented with trills, the trill sign may be doubled.

Chant Notation

Three new signs have been added for use in transcribing chants. Line one of the following example illustrates the special brackets that enclose words to be sung on a reciting note.

Line two begins with a reciting note.



The pointing symbol used in canticles or chants is written thus:

Footnotes

Paragraph 190a gives definite rules for the placement of footnotes in music. All music footnotes should be placed at the bottom of the page, separated from the text by a line of dots 2-5. The music asterisk is brailled in two places: in the measure to which the note refers, before the sign in question, and again at the beginning of the footnote.

Please request a copy of the new addendum and study it carefully.

FOCUS ON

MUSIC BRAILLE

Braille Music Quiz

Georgia Griffith, Chairman

How many of the following can you answer correctly? Answers will be found on page 16.

True or False?

1. A part-measure repeat cannot be used at the beginning of a braille line.
2. In Bar over Bar format, a tie at the end of a parallel is restated at the beginning of the next parallel only if the written note is tied.
3. If a measure of music is interrupted by a double bar, a braille music hyphen is necessary after the double bar.
4. A triplet sign precedes a staccato mark.
5. The punctuation indicator is used with all literary braille punctuation marks.
6. In vocal music, in can be contracted in Incense.
7. The format used for a trumpet solo is called Line by Line.
8. All transcriber-added rests must be preceded by dot 5.
9. If a measure of music is divided between parallels, accidentals should be restated at the beginning of the new parallel
10. If two notes are slurred and tied, the slur should be omitted.

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Answers to Braille Music Quiz

In the following, Spanner refers to the *Revised International Manual of Braille Music Notation 1956; Addendum* refers to the *1975 American Addendum* to the above; De Garmo refers to the text *Introduction to Braille Music Transcription*.

1. True. See Paragraph 106, Spanner.
2. False. *All* ties are restated. See Paragraph 60b, *Addendum*.
3. False. The braille music hyphen is used after a double bar in an interrupted measure only *if* the measure is afterward completed on the same parallel. See Paragraph 142, Spanner.
4. True. See Page 253, De Garmo.
5. False. The punctuation indicator cannot be used with the dot 2 comma, since this results in a 32nd note stem sign. Dot 6 is used for the comma *without* the punctuation indicator. See Example 13b, *Addendum*.
6. True. See Paragraph 232, *Addendum*.
7. False. Line by Line is vocal music. Solo instrumental music is called Single Line. See Page 41, and reference in the index, De Garmo.
8. False. Added rests are preceded by dot 5 only in a facsimile copy. See Paragraph 17, *Addendum*.
9. True. See Paragraph 22b, *Addendum*.
10. True. See Paragraph 80, *Addendum*.

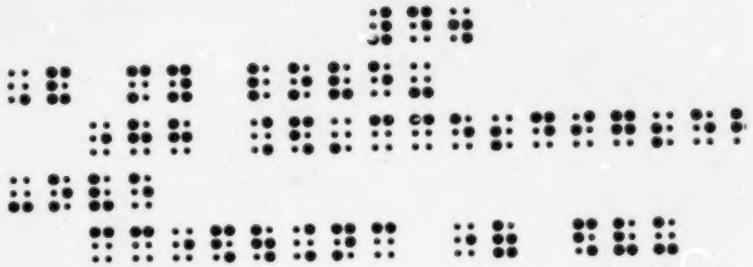
Examples.

1. c. is correct. b. has an incorrect slur, and a. has incorrect vowel restatement. See Paragraph 230b, *Addendum*.
2. a. is correct. See De Garmo Appendix A, Example 6.

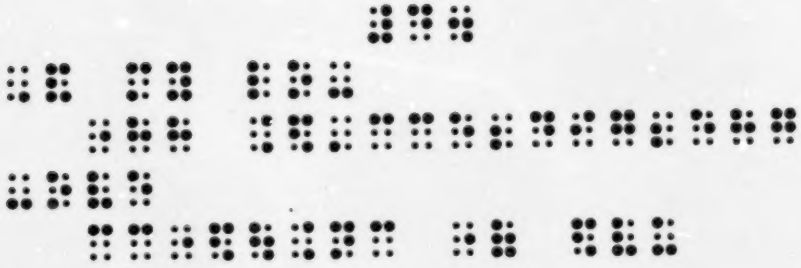
5-7 correct: fair
7-9 correct: good
9-11 correct: excellent
12 correct: *Please work for me!*

Choose the correct example

1a.

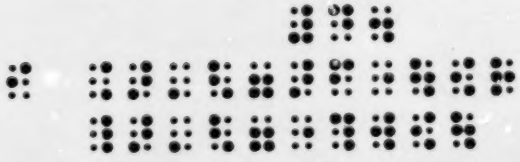


1b.



1c.

2a.



2b.

French Vocal Music

Georgia Griffith, Chairman

During the past few months, I have received a flood of questions about the transcription of French songs. Therefore I feel that an article on this subject is overdue.

Format

The format for French songs is the same as for other languages—Line by Line. A line of words beginning at the margin is followed by a line of music beginning in cell 3. Occasionally, as explained in Paragraph 224b of the *1975 American Addendum*, the word line may be extended by a run-over line which begins in cell 5. Paragraph 224c states that the music line may also be extended with a run-over line. However, Paragraph 224d forbids the use of these extensions in both lines of the same parallel.

Mute Syllables

Often in French songs the last syllable of a word is merged into the next word without being sounded. In this case the mute, or silent, syllable is followed by dot 3. See Paragraph 235, Spanner Manual.

Elided Syllables

As with other languages, if two syllables are sung on the same note, the syllables are enclosed in quotation marks, and the note on which they are sung is followed by dots 1-2.

If three syllables are sung on the same note they are again enclosed in quotation marks and the note is followed by dots 1-2-3.

Care must be exercised in determining French syllabication. As in English words such as stream and roast, many one-syllable French words contain several vowels. Such words as *jour, moi* or *nous* are given one vowel sound. One-syllable words with several vowels are not enclosed in quotation marks and the notes on which they are sung are not followed by a symbol. A good French dictionary will be of considerable help in this matter.

Accented Letters

In the word-line of French songs, be sure to use the special French accented letters given in Appendix B of *English Braille: American Edition*. I have seen these accent marks used in addition to the letters. This is incorrect. For example, the full cell represents an e acute and the letter e is not brailled.

Two-Language Songs

When songs are printed in two languages, the language of origin is placed on the line nearest the music as shown in Examples 202 and 203 in the Spanner Manual. In this two-language format, the first line is English, the second line gives the foreign language and the third line contains music.

All other areas of French vocal music are treated as for other languages. Should you encounter some special difficulty, please contact the Music Braille Committee. We stand ready to assist you with your transcribing problems.